

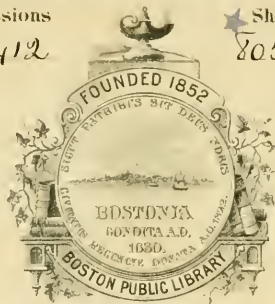


Accessions

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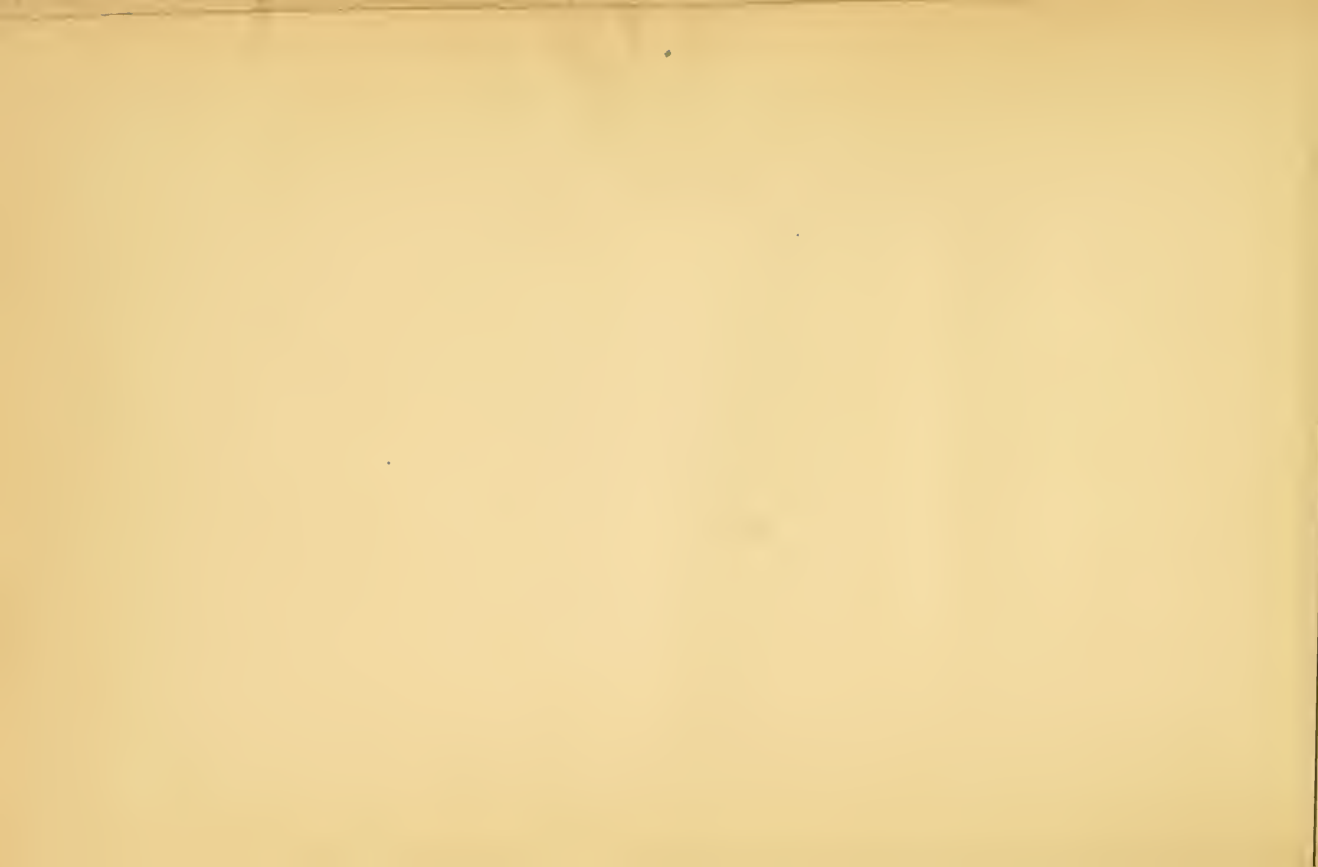
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## CHARACTERS OF THE NOTES, AND THE PROPORTION THEY BEAR TO EACH OTHER

WHOLE SOUND.

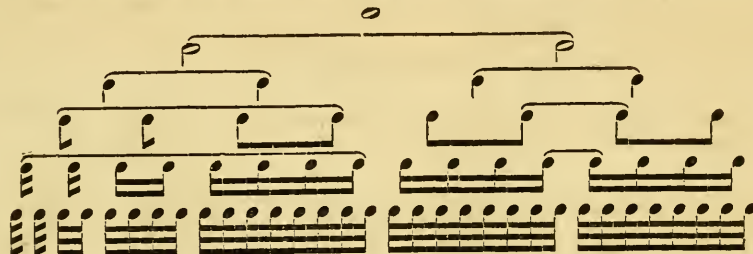
HALVES.

QUARTERS

EIGHTHS.

SIXTEENTHS.

THIRTY-SECONDS.



1 SEMIBREVE  
is equal to  
2 MINIMS.

4 CROTCHETS

8 QUAVERS.

16 SEMIQUAVERS.

32 DEMISEMIQUAVERS.

FIGURE, LENGTH, AND RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS.

NOTES						
	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
RESTS						

## EXAMPLE OF RESTS.

1 Bar Rest.	2 Bars.	3 Bars.	4 Bars.	5 Bars.	6 Bars.	7 Bars.	8 Bars.	9 Bars.	10 Bars.

A dot after a Note or Rest, makes the note or Rest half as long again.

Ex.	WRITTEN.		
	PLAYED.		

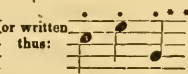
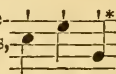
## MUSICAL INSTRUCTIONS

A Tie or Slur—placed over two Notes on the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

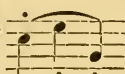
This style of playing is termed in Italian, Legato, written thus,



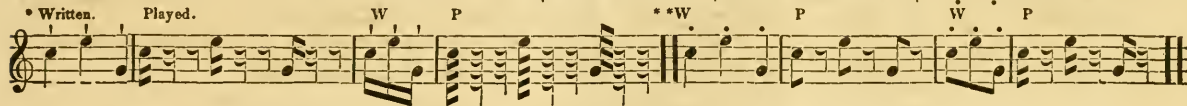
The opposite style of playing termed Staccato, denotes distinctness and shortness of sound, written thus,



means less Staccato, and thus:



means still less Staccato.



## TIME AND ITS DIVISIONS.

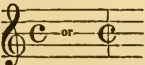
The BAR, made thus,

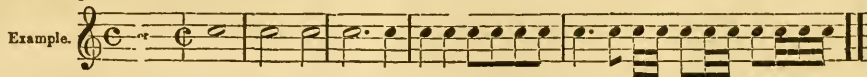


divides a musical Composition into EQUAL Portions of Time.

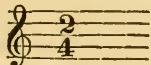
Time is divided into two Sorts; COMMON and TRIPLE; each of which is either simple or compound: and the Character or Sign, which denotes it, is placed at the Beginning of every Composition, after the Clef.

## SIMPLE COMMON TIME.

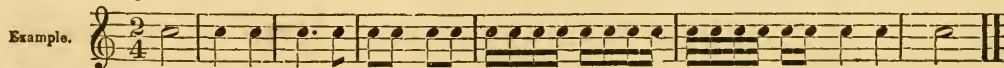
When marked thus,  denotes, that each Bar contains one Semibreve, or its Equivalent. And is timed by Crotchets in quick movements, and by Quavers in slow movements.



When marked thus,



the Bar contains two Crotchets or their Equivalent.



Counting in music should be like the pendulum of a clock, even and exact, as the notes must be timed by it.

## COMPOUND COMMON TIME EXPLAINED.

### FIRST SORT.

Count 12 Quavers in a Bar, or 4 dotted Crotchets, or their equivalent.



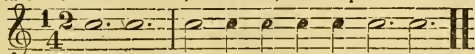
### SECOND SORT.

Count 6 Quavers in a Bar, or 2 dotted Crotchets, or their equivalent.



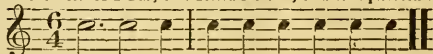
### THIRD SORT.

Count 12 Crotchets in a Bar, or 6 Minims, or their equivalent.



### FOURTH SORT.

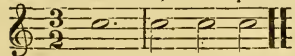
Count 6 Crotchets in a Bar, or 2 dotted Minims, or their equivalent.



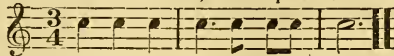
The two last sorts are very seldom used in modern music.

## SIMPLE TRIPLE TIME EXPLAINED.

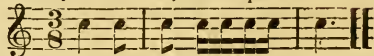
Three Minims in a Bar, or their equivalent.



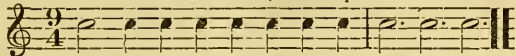
Three Crotchets in a Bar, or their equivalent.



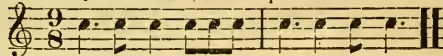
Three Quavers in a Bar, or their equivalent.



Nine Crotchets in a Bar, or their equivalent.



Nine Quavers in a Bar, or their equivalent.

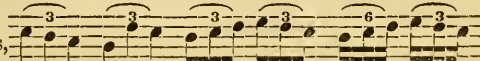


Compound Triple Time is seldom used in Modern Music.

The Figures, which mark the time, have a reference to the Semibreve ; the lower Number, showing into how many Parts the Semibreve is divided ; and the upper Number, how many of such Parts are taken to fill up a Bar.

For Example,  $\frac{3}{4}$  denotes that the Semibreve is divided into four Parts, namely, four Crotchets ; and that two of them are taken for each Bar.

Likewise  $\frac{3}{8}$  indicates that the Semibreve is divided into eight Parts, namely, eight Quavers ; and that three of them are adopted to complete a Bar.

The Figure of 3 placed over three  called TRIPLETS, Denotes that the three Crotchets must be performed within the time of two common Crotchets ; the three Quavers within the time of two common Quavers ; and the three Semiquavers within the time of two common Semiquavers. The Figure 6 denotes that six Notes must be performed within the time of four of the same kind.

## EXERCISES

## ACCIDENTS

Each Sound may be altered by adding any of the following Signs

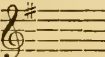
A SHARP  $\sharp$  placed before a Note, raises it a Semitone or Halftone.

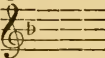
A FLAT  $\flat$  placed before a Note, lowers it a Semitone or Halftone: and if the Note is a B, to which the Flat is prefixed, it is then called B Flat.

A DOUBLE or CHROMATIC SHARP  $\times$  raises the Note two Semitones.

A DOUBLE FLAT  $\flat\flat$  lowers the Note two Semitones.

A NATURAL  $\natural$  takes away the effect of a Sharp, or Flat, whether single or double: and a  $\sharp\flat$  or  $\flat\sharp$  reinstates the single Sharp or Flat.

When a Sharp is placed close by the Clef, thus,  it affects every F throughout the piece, except where the Sharp is contradicted by the Natural.

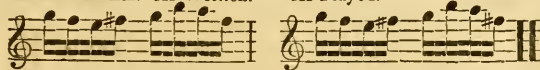
When a Flat is placed close by the Clef, thus,  it affects every B throughout the piece, except where contradicted by the Natural

The same rule holds, when more Sharps or Flats are placed on the Clef.

When a Sharp, Flat, or Natural is prefixed to a Note, in the course of a Piece, it affects all the following Notes of the same name contained in the same Bar, it is then called an Accidental Sharp, Flat, or Natural.

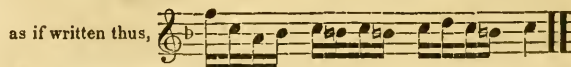
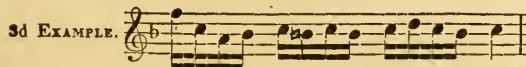
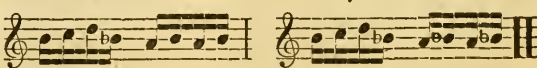
1st EXAMPLE. As Written.

As Played.



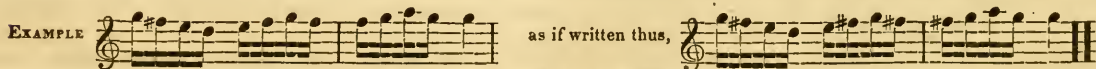
2nd EXAMPLE. As Written.

As Played.



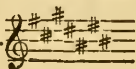
Which Abbreviations are a Modern Improvement.

The foregoing Rule extends even to the first Note of the subsequent Bar, when the affected Note is the last of one Bar, and the first of the next

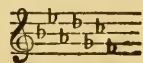


And the same with Flats and Naturals.

The order of SHARPS at the Clef, descending by a 4th and ascending by a 5th.



The order of FLATS at the Clef, ascending by a 4th and descending by a 5th.





## I. OF THE POSITION OF THE BODY AND HANDS.

The player should have a seat so elevated, as to enable him to hold his arms horizontal with the keys.

He should sit opposite to the middle of the key-board, at a distance enabling him to finger all the keys with ease, and free from bodily motion. Any such motion is a great defect, which interferes equally with a pure execution and graceful manner, and should be early guarded against by the pupil. During his studies, his body should be immovable without stiffness, and contortions of the face should never accompany any difficulties of execution.

The hand, slightly curved, should be held in an easy and natural position, and the fingers should be apart, so as to rest exactly on the keys.

## II. OF THE FINGERS.

Before exercising the fingers, the pupil should be made aware of their mechanical powers, and that they should be used independently of the arm, and even of the wrist. By this exercise alone, grace, freedom, and an agreeable intonation, are acquired.

The pupil should carefully avoid playing with greater force than his fingers allow; a contrary practice weakens them, and deprives them of that vigor which they ultimately require, and renders the execution dull, heavy, and convulsive. Effective playing, as it is called, is suited only to the pupil who has acquired a certain command over his hands; until then, the manner of playing should be simple, and but little varied.

## III. OF FINGERING.

If the Instrument had but ten keys, each finger would naturally have its own, on which it could rest, able to strike rapidly, and without a fear of mistake. But, as it is, the fingers having to strike a great number of keys, and their position constantly changed, it is necessary to use the hands promptly and freely, in order to meet the requisite extent of distance. It is easy to perceive that, in proportion as the succession of the fingers in playing is natural, and the movements of the hand rare and gradual, the difficulties of playing are diminished. On this principle are based all systems of fingering. The best are those which, while they are true, facilitate to the utmost a passage, and are agreeable to the performer. A well-fingered passage is attractive to the pupil, and promotes a desire for its accomplishment.

There are some passages, the fingering of which is subject to fixed rules,—as the major and minor gamuts, etc.; but, in most instances, the character of the piece must be taken into consideration. A vigorous passage demands, sometimes, irregular fingering, on account of the preference which should be given to the stronger over the weaker fingers. There is, also, severe music for three or four parts, and that abounding in modulations, which is so complicated as to render a natural succession of fingering impossible.

But not by theories of this kind, more or less extended, can a pupil acquire a style of fingering adequate to all difficulties. In this matter, good examples will avail more than general rules, which are often not well suited for application. I have endeavored to afford these examples, by writing care-

fully the fingering of all the exercises in this Method. The teacher should also finger such other music as the pupil studies; as the arrangements of symphonies, overtures, quartetts, etc., often demand a faulty style of fingering, injurious to the proper cultivation of the hand.

#### IV. OF THE MEASURE.

The metrical division, afforded by the bar, is the soul of music; without this advantage, its highest charms, whether conferred by nature or derived from art, would be absolutely useless.

A due attention to time sustains the player in difficult passages, strengthens the fingers in a remarkable degree, and gives alone the assurance necessary for a successful execution.

---

#### ON THE PROPER COURSE OF STUDY.

The pupil who wishes to make real progress, should devote at least three hours a day to diligent study. These hours need not be consecutive: on the contrary, they may be divided among different parts of the day, at intervals sufficiently distant to afford rest to the hands, as well as to enable the player to withdraw his attention wholly from his practice. Close application, too long continued, is sure to dishearten and disgust the pupil.

The first hour should be bestowed on the exercises for the five fingers, and the scales; the other two may be given to such pieces as the teacher deems suited to the capacity of the pupil.

In attending to the studies, the young player should never cease to observe faithfully the time, the importance of which has already been enforced. In order to give each note its exact value, it is necessary at first to count each beat aloud and equally. Players are sometimes disposed to hurry the time in slow movements, owing to the insufficiency of the instrument in sustaining notes of a long value; but they should guard against a habit leading to the worst consequences, by not quitting any key till the value of the note has expired, even though the sound has ceased altogether to be heard. Above all, in music for several parts, where the same hand has at one time notes of different values, it is essential to observe this rule.

In avoiding this defect, the pupil should not fall into the opposite extreme, and leave a finger on a key longer than is necessary, while the others are striking the notes following. I recommend, for this purpose, a most careful practice of the first studies for the five fingers, at the beginning of this Method.

In agitated passages, and *crescendos*, towards the end of a scale, in a rapid group, and also, generally, at the close of phrases, the pupil is apt to hurry the time. This fault not only weakens the hands, but likewise gives rise to numerous irregularities, in the course of execution, disagreeable to the hearer. The fingers should always be restrained in such passages.

A piece new to the pupil should be studied in a moderate movement, so that he can observe strictly the beats, and the various accidental signs and marks of articulation; as, the *staccato*, *legato*, *forte*, *piano*, *rinforzando*, *diminuendo*, etc.

In order to obtain perfect equality and unity in passages demanding the use of both hands, it is necessary to exercise them often separately, the left hand especially, which is the weakest.

Young players imagine they increase their progress, in choosing pieces beyond their ability; but they are grossly deceived; for thus it is that, in a short time, good habits, previously acquired, are lost, the execution is rendered weak and uncertain, and, finally, all idea of correct playing is lost. Let them always choose pieces according to their abilities; mistrust fashionable music, where difficulties are heaped together with puerile affectation; and believe that excellence is alone attained by persevering and well-directed study.

The pupil, should not, however, practice timidly, and, for the purpose of greater certainty, phrase by phrase. I recommend freedom in study as well as in playing, and condemn practising a composition by piecemeal.

This last rule has, nevertheless, many exceptions, which must be observed. For example, the easiest pieces often present some particular difficulties, either of fingering or time. These passages the pupil should study with the greatest care,

and endeavor to fix them in his memory; as it is not by playing over a few times what was easy at first sight, that he can make progress, and preserve unity in the execution of a piece.

Before acquiring a certain degree of excellence on an instrument, the pupil should not indulge in playing from memory; but, eventually, this may be done with advantage.

To render a piece of music comprehensive to the hearers, the player must comprehend it himself, seize upon its character, feel the melodies of the author, and give them adequate expression. But the performer must not believe, as some do, that expression means passionate and languid playing; or that the eyes, the elbows, and the whole body, should, necessarily, sustain a part in the execution; for there is nothing more tiresome and ridiculous than this constant desire of infusing sentiment into a piece.

To play with expression, is to give each passage its true character; and as this character can be, by turns, light, sombre, animated, tranquil, uniform, lively and pleasing, and sometimes even harsh and crude, the execution should reflect intelligibly these different shades. For the sake of contrast, the composer, introducing a sweet and tender air, may preface it with harsh chords and wild passages. To heighten the effect of a brilliant idea, he may enclose it in a simple and naked framework; misconceptions on the part of the player in rendering such examples, may destroy the greatest beauties, and renders them entirely unintelligible.

## KEY-BOARD OF A FIVE OCTAVE SERAPHINE

[illegible]



## KEY-BOARD OF A FOUR OCTAVE MELODEON.

**BLACK KEYS.**

Db Eb Gb Ab Bb Db Eb Gb Ab Bb Db Eb Gb Ab Bb Db Bb  
 b2 b2 b2 b2 b2 b2 b2 b2 b2 b2 b2 b2 b2 b2

**WHITE KEYS.**

C# D# F# G# A# C# D# F# G# A# C# D# F# G# A# C#  
 #2 #2 #2 #2 #2 #2 #2 #2 #2 #2 #2 #2 #2 #2

C D E F G A B C D E F G A B C D E F G A B C

The diagram illustrates the layout of a four-octave melodeon keyboard. It features two rows of musical notation at the top, each with a bass clef and a treble clef. The top row is labeled 'BLACK KEYS' and contains 24 notes, each with a flat symbol and a subscript '2'. The bottom row is labeled 'WHITE KEYS' and contains 24 notes, each with a sharp symbol and a subscript '2'. Below the notation is a keyboard diagram with 48 keys (24 black and 24 white). The black keys are arranged in groups of three, and the white keys are arranged in groups of four. The notes are labeled with their respective letter names and accidentals: Db, Eb, Gb, Ab, Bb, Db, Eb, Gb, Ab, Bb, Db, Eb, Gb, Ab, Bb, Db, Bb, C#, D#, F#, G#, A#, C#, D#, F#, G#, A#, C#, D#, F#, G#, A#, C#.

## KEY-BOARD OF A THREE AND A HALF OCTAVE MELODEON.

**BLACK KEYS**

$G\flat$   $A\flat$   $B\flat$   $D\flat$   $E\flat$   $G\flat$   $A\flat$   $B\flat$   $D\flat$   $E\flat$   $G\flat$   $A\flat$   $B\flat$   $D\flat$   $E\flat$   $G\flat$   $A\flat$   $B\flat$

$b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$   $b_2$

$F\sharp$   $G\sharp$   $A\sharp$   $C\sharp$   $D\sharp$   $F\sharp$   $G\sharp$   $A\sharp$   $C\sharp$   $D\sharp$   $F\sharp$   $G\sharp$   $A\sharp$   $C\sharp$   $D\sharp$   $F\sharp$   $G\sharp$   $A\sharp$

$\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$   $\sharp_2$

**WHITE KEYS.**

$F$   $G$   $A$   $B$   $C$   $D$   $E$   $F$   $G$   $A$   $B$   $C$   $D$   $E$   $F$   $G$   $A$

$C$   $D$   $E$   $F$   $G$   $A$   $B$   $C$   $D$   $E$   $F$   $G$   $A$

No. 1.



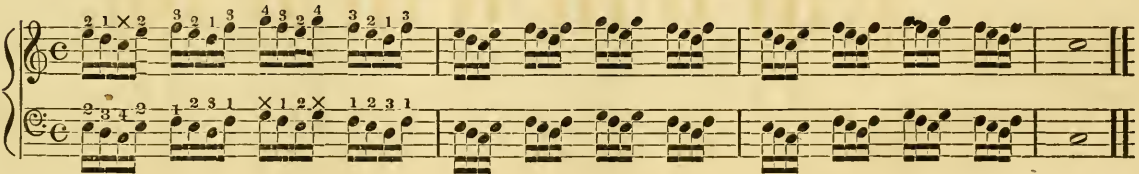
Exercise No. 1 is written for two staves in C major, 2/4 time. The right hand (treble clef) begins with a whole note chord (C4, E4, G4) marked with an 'x', followed by eighth-note patterns with fingerings 1 2, 1 2 3, 2 3 4, 1 2 3, and then a series of eighth-note runs. The left hand (bass clef) begins with a whole note chord (C3, E3, G3) marked with an 'x', followed by eighth-note patterns with fingerings 4 3 2, 3 2 1, 2 1 x, 3 2 1, and then a series of eighth-note runs. Both hands conclude with a whole note chord.

No. 2.




Exercise No. 2 is written for two staves in C major, 2/4 time. The right hand (treble clef) begins with a whole note chord (C4, E4, G4) marked with an 'x', followed by eighth-note patterns with fingerings 1 2, x 1 3, 3 1 1, 3 4 2, 1 2 3, and then a series of eighth-note runs. The left hand (bass clef) begins with a whole note chord (C3, E3, G3) marked with an 'x', followed by eighth-note patterns with fingerings 4 3 2, 1 3 2, 1 3 2, x 2 3, 2 1 3, and then a series of eighth-note runs. Both hands conclude with a whole note chord.

No. 3.



Exercise No. 3 is written for two staves in C major, 2/4 time. The right hand (treble clef) begins with a whole note chord (C4, E4, G4) marked with an 'x', followed by eighth-note patterns with fingerings 2 1 x 2, 3 2 1 3, 4 3 2 4, 3 2 1 3, and then a series of eighth-note runs. The left hand (bass clef) begins with a whole note chord (C3, E3, G3) marked with an 'x', followed by eighth-note patterns with fingerings 2 3 1 2, 1 2 3 1, x 1 2 x, 1 2 3 1, and then a series of eighth-note runs. Both hands conclude with a whole note chord.

No. 4.



Exercise No. 4 is written for two staves in C major, 2/4 time. The right hand (treble clef) begins with a whole note chord (C4, E4, G4) marked with an 'x', followed by eighth-note patterns with fingerings 1 x 2, 1 2 1 3, 2 3 2 4, 1 2 1 3, and then a series of eighth-note runs. The left hand (bass clef) begins with a whole note chord (C3, E3, G3) marked with an 'x', followed by eighth-note patterns with fingerings 4 3 1 2, 3 2 3 1, 2 1 2 x, 3 2 3 1, and then a series of eighth-note runs. Both hands conclude with a whole note chord.

No. 5.

Exercise No. 5, consisting of two staves (treble and bass clef) in common time (C). The exercise includes fingerings (1-4) and 'X' marks indicating specific notes or techniques. The piece concludes with a double bar line and repeat dots.

No. 6.

Exercise No. 6, consisting of two staves (treble and bass clef) in common time (C). The exercise includes fingerings (1-4) and 'X' marks indicating specific notes or techniques. The piece concludes with a double bar line and repeat dots.

No. 7.

Exercise No. 7, consisting of two staves (treble and bass clef) in common time (C). The exercise includes fingerings (1-4) and 'X' marks indicating specific notes or techniques. The piece concludes with a double bar line and repeat dots.

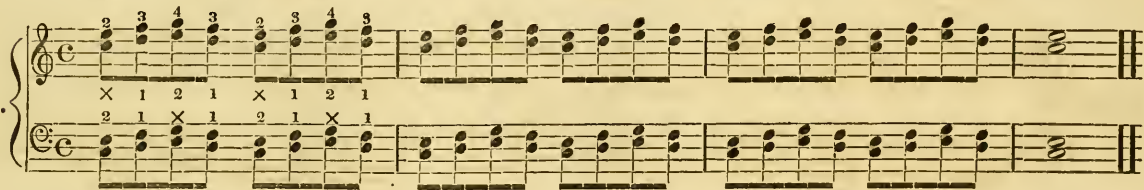
No. 8.

Exercise No. 8, consisting of two staves (treble and bass clef) in common time (C). The exercise includes fingerings (1-4) and 'X' marks indicating specific notes or techniques. The piece concludes with a double bar line and repeat dots.

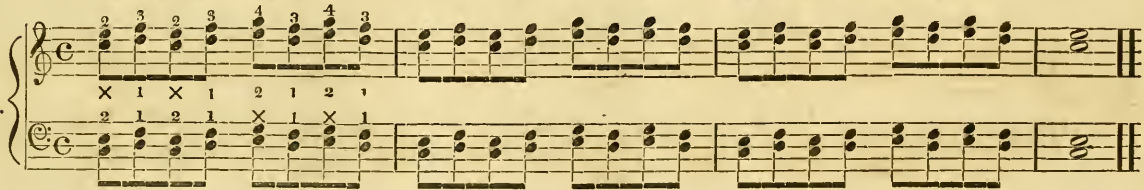
No 9



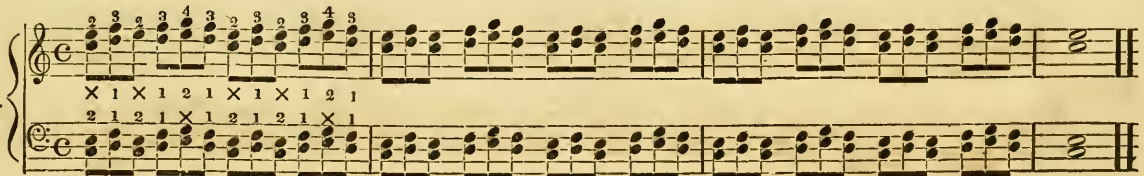
No. 10.



No. 11.



No. 12.





## MAJOR SCALES.

No. 1

C MAJOR.



No. 2.

G MAJOR.



No. 3.

D MAJOR.



No 4.

A MAJOR.



No. 5.

**E MAJOR.**

No. 6.

**F MAJOR.**

No. 7.

**F Sharp MAJOR.**

No. 8.

**G Flat MAJOR.**

No. 9.

D Flat MAJOR.



No. 10.

A Flat MAJOR.



No. 11.

E Flat MAJOR.



No. 12.

B Flat MAJOR.





No. 1.

10

Handwritten musical score for 'The Merry Widow' (No. 10). The score is written on two staves, Treble and Bass clef, in common time (C). The melody is in G major (one sharp). The piece is marked 'Allegretto' and 'Moderato'. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a repeat sign.

No. 2.

No. 3.

The musical score is written for piano and consists of two parts: a piano introduction and a waltz section. The piano introduction is in 3/4 time and features a series of chords and single notes, with fingerings indicated by numbers 1 through 3. The waltz section is in 3/4 time and features a series of chords and single notes, with fingerings indicated by numbers 1 through 3. The score is written for piano and includes various musical notations such as notes, rests, and fingerings.

No. 4.

A musical score for the song "The Rose Tree" in G major (one sharp) and 3/4 time. The score is written for a piano and voice. The piano part is on the left, featuring a treble and bass clef. The voice part is on the right, with a single staff. The music is divided into two systems. The first system contains the first two lines of the piano part and the first line of the voice part. The second system contains the next two lines of the piano part and the second line of the voice part. The piano part includes various musical notations such as eighth notes, sixteenth notes, and rests, along with fingerings and breath marks (X). The voice part consists of a single melodic line with lyrics written below it.

No. 5.



No. 6.



No. 7.



No 8.



No. 9.



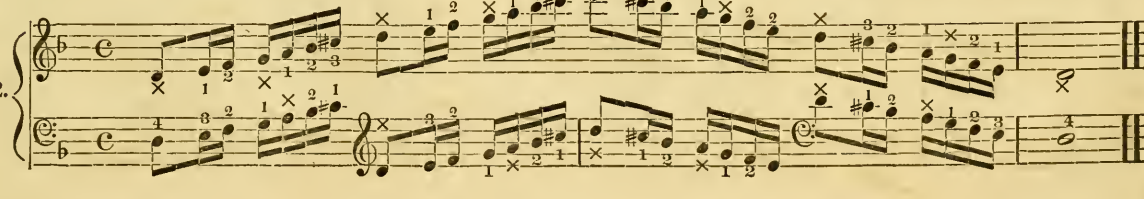
No. 10.



No. 11.



No. 12.



1. 'Twas ten o'clock one moon-light night, I ev - er shall re - mem - ber, And

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The lyrics are: "1. 'Twas ten o'clock one moon-light night, I ev - er shall re - mem - ber, And".

ev - - 'ry star shone spark - ling bright, In gloo - my cold De-cem - ber; When

The second system continues the melody and accompaniment. The lyrics are: "ev - - 'ry star shone spark - ling bright, In gloo - my cold De-cem - ber; When".

at my win - dow tap, tap, tap, I heard his gen - - tle well - - known rap, And

The third system concludes the piece. The lyrics are: "at my win - dow tap, tap, tap, I heard his gen - - tle well - - known rap, And".



with it too these words most clear, Re-mem - ber ten o'clock my dear, Re - mem - ber, love, remember.

2

Now Mam sat dozing by the fire,  
 And Dad his pipe was smoking;  
 I dare not for the world retire,  
 And was not that provoking?  
 At last the old folks fell asleep,  
 I hasten'd my promised vow to keep,  
 But he his absence to denote,  
 Had on the window-shutter wrote  
 Remember, love, remember—

3

But did I need the hint so sweet?  
 No, no—for, mark the warning,  
 Which meant that we at church should meet,  
 At ten o'clock next morning—  
 And there we met no more to part,  
 There joined together hand and heart;  
 And since that day in wedlock join'd,  
 The window-shutter brings to mind  
 Remember, love, remember.—

## THERE IS NO HOME LIKE MY OWN.

1. In the wild Chamois track, at the breaking of morn, With the hunter's pride, O'er the mountain's side, We are

led by the sound of the Al - pine horn, Tra la la la la la la la, O that voice to me Is a voice of glee, Where

ev - er my foot-steps roam; And I long to bound, When I hear that sound, A - gain to my moun-tain home. In the

*Rall.* *a tempo*

*mf* *p* **COLLA VOCE.**

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a 4/4 time signature. The melody is primarily in the treble clef, with piano accompaniment in both treble and bass clefs. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics are written below the vocal line, with some words appearing on multiple lines. The piece concludes with a 'COLLA VOCE' instruction, indicating a return to the original tempo.

wild Chamois track, at the break - ing of morn, With a hunter's pride, O'er the mountain's side, We are

led by the sound of the Al - pine horn; Tra la la la la la la la la, Tra la la la la la la la la la.

*p*

*3*

*3* **RALL.**

*Colla voce.*

I have cross'd the proud Alps,  
 I have sail'd down the Rhone;  
 And there is no spot  
 Like the simple cot,  
 And the hill and the valley, I call my own : Tra la la, &c  
 There the skies are bright,  
 And our hearts are light,  
 Our bosoms without a fear;  
 For our toil is play,  
 And our sport, the fray  
 With the mountain Roe, or Deer  
 In the wild, &c.

## SHE WORE A WREATH OF ROSES.

1. She wore a wreath of roses, The night that first we met, Her

love - ly face was smi - - ling Be - neath her curls of jet; Her foot - step had the

light-ness, Her voice the joy - ous tone, The to - kens of a youth - ful heart, Where

The musical score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 2/4. The score is divided into three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.



**RALL.** **A TEMPO.** **CRES.**

SOR-row is unknown; I saw her but a mo-ment, Yet me-thinks I see her

**RALL.** **CRES.**

now, With the wreath of sum-mer flow-ers, Up-on her snow-y brow.

2

A wreath of orange blossoms  
 When next we met, she wore;  
 Th' expression of her features  
 Was more thoughtful than before;  
 And standing by her side was one,  
 Who strove, and not in vain,  
 To soothe her, leaving that dear home,  
 She ne'er might view again.  
 I saw her but a moment,  
 Yet methinks I see her now,  
 With the wreath of orange blossoms,  
 Upon her snowy brow.

3

And once again to see that brow,  
 No bridal wreath is there,  
 The widow's sombre cap conceals  
 Her once luxuriant hair;  
 She weeps in silent solitude,  
 And there is no one near  
 To press her hand within his own  
 And wipe away a tear;  
 I see her broken hearted!  
 Yet methinks I see her now,  
 In the pride of youth and beauty,  
 With a garland on her brow.

## THE BRIDE'S FAREWELL.

1. Fare - well! Mother! tears are streaming Down thy pale and

*Dolce.*

ten - - der cheek, I in gems and ro - - - ses gleaming,

Scarce this sad fare - well may speak, Fare - well, Mother, now <sup>3</sup>I

*sf*

The musical score is written for voice and piano. It consists of three systems of staves. Each system has a vocal line (treble clef, key of D major, 2/4 time) and a piano accompaniment (grand staff, key of D major, 2/4 time). The piano part features a continuous, flowing arpeggiated figure in the right hand and a simpler bass line in the left hand. The vocal line includes lyrics and musical notation with various ornaments like trills and triplets. The first system ends with a fermata on the word 'and'. The second system ends with a fermata on the word 'gleaming,'. The third system ends with a fermata on the word 'now'.

leave thee, (Hopes and fear my bo - som swell,) One to trust who

may de - ceive me, Fare - well, Mother, Fare thee well.

2  
Farewell, father, thou art smiling,  
Yet there's sadness on thy brow,  
Winning me from that beguiling  
Tenderness to which I go;  
Farewell, father, thou didst bless me,  
Ere my lips thy name could tell,  
He may wound, who can caress me,  
Father, guardian, fare thee well.

3  
Farewell, sister, thou art twining  
Round me in affection deep,  
Wishing joy, but ne'er divining,  
Why a "blessed bride" should weep  
Farewell, brave and gentle brother,  
Thou more dear than words can tell.  
Father, mother, sister, brother,  
All belov'd ones, fare ye well.

## LONG, LONG AGO.

1. Tell me the tales that to me were so dear, Long long a - go,

long, long a - go: Sing me the songs I de - light - ed to hear,

Long, long a - go, long a - go. Now you are come all my grief is remov'd,

The musical score is written for voice and piano. It features a treble and bass staff for the voice and a grand staff (treble and bass) for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three systems, each with three staves. The lyrics are written below the voice staff. The first system ends with a comma, the second with a colon, and the third with a period. The piano accompaniment consists of chords and single notes, providing a harmonic support for the voice.

Let me for-get that so long you have rov'd, Let me believe that you love as you lov'd,

Long, long a - go, long a - go.

*mf*

2 Do you remember the path where we met,  
 Long, long ago, long, long ago?  
 Ah, yes you told me you ne'er would forget,  
 Long, long ago, long ago.  
 Then to all others my smile you preferr'd,  
 Love when you spoke gave a charm to each word,  
 Still my heart treasures the praises I heard,  
 Long, long ago, long ago.

3 Though by your kindness my fond hopes were rais'd,  
 Long ago, long, long ago.  
 You by more eloquent lips have been prais'd,  
 Long, long ago, long ago.  
 But by long absence your truth has been tried,  
 Still to your accents I listen with pride,  
 Blest as I was when I sat by your side,  
 Long, long ago, long ago.



## NOTHING ELSE TO DO

1. The sum - mer be - ing o - - ver, my flocks were all shorn, My mea - dows were cut

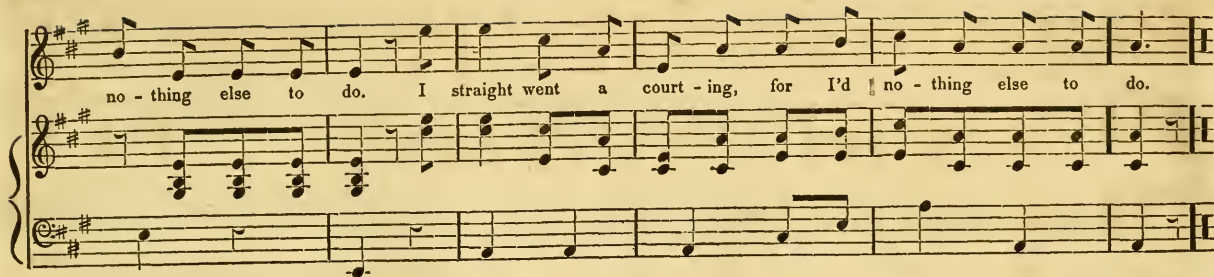
This system contains the first line of the song. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are written below the vocal line.

down, and I'd har - vest - ed my corn; To Ma - ry's sweet cot - tage so neat - ly in

This system contains the second line of the song. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line.

view, I straight went a court - ing for I'd no - thing else to do, no - thing else to do . . .

This system contains the third line of the song. It concludes the vocal melody and piano accompaniment for this page. The lyrics are written below the vocal line.



2

'Twas down in yond' valley together we sat,  
And passed away the hours in curious chat,  
I told her I lov'd her, I hop'd she lov'd me too,  
So we'd love one another, for we'd nothing else to do, &c.

3

She hung down her head, and with blushes replied,  
I lov'd you from the first, you must make me your bride;  
Without hesitation I made her this vow,  
I'll marry you my dear, for I've nothing else to do, &c.

4

So to the next village away we did roam,  
In search of a clergyman, we found him at home,  
I paid him his fee, he made one of us two,  
And married us straightway, for he'd nothing else to do, &c.

5

We liv'd in felicity, in joy and content,  
And never knew the sorrows of those that do repent,  
Our neighbors around us, were loyal and true,  
And we lov'd one another, for we'd nothing else to do, &c.

6

The change which time has brought, I should tell you in this place,  
Our table is too small and our cottage wanting space;  
We've a healthy rosy laughing set of lads and lasses too,  
And we love the little rogues that caused us something else to do, &c.

# THE CARRIER DOVE.

1. Fly away to my native land, sweet dove, Fly away to my na - tive land, And bear these lines to my lady love, That I've trac'd with a feeble

hand, She marvels much at my long delay, A rumor of death she has heard, Or she thinks perhaps I falsely stray, Then fly to her bower sweet dove.

2 Oh, fly to her bower, and say the chain  
Of the tyrant is o'er me now;  
That I never again shall mount my steed again,  
With helmet upon my brow.  
No friend to my lattice a solace brings,  
Except when your voice is heard,  
When you beat the bars with your snowy wings  
Then fly to her bower, sweet bird.

3 I shall miss thy visit at dawn, sweet dove,  
I shall miss thy visit at eve,  
But bring me a line from my lady love,  
And then I shall cease to grieve;  
I can bear in a dungeon to waste away youth,  
I can fall by the conqueror's sword,  
But I cannot endure she should doubt my truth;  
Then fly to her bower, sweet bird



1. 'Why, ah, why, my heart, this sad-ness? Why, mid scenes like these decline? Where all, tho' strange, is joy and glad-ness, Say, what wish can yet be thine? . . . . . Oh, say, what wish can yet be thine?

The musical score is written for voice and piano. The voice part is in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time. The score consists of two systems. The first system contains the first line of the song, and the second system contains the second line. The lyrics are written below the voice staff. The piano part includes dynamic markings such as *p* (piano) and *f* (forte).

2

All that's dear to me is wanting,  
 Lone and cheerless here I roam ;  
 The stranger's joys howe'er enchanting,  
 To me can never be like home,  
 To me can never be like home.

3

Give me those, I ask no other,  
 Those that bless the humble dome,  
 Where dwell my father and my mother,  
 Give, oh give me back my home,  
 My own, my own dear native home.

1. Love not, love not, Ye hap - less sons of clay, Hope's gay - est

wreaths are made of earth-ly flowers; Things that are made to fade and fade a - way,

Ere they have blossom'd for a few short hours, Ere they have.

The musical score is written for a voice and piano. The key signature is G major (two sharps) and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. The vocal melody is written in a single staff with lyrics underneath. The score is divided into three systems, each with a vocal line and a piano accompaniment consisting of two staves.

AD LIB.

blossom'd for a few short hours. Love not, Love not!

- 2 Love not, love not, the thing you love may die,  
 May perish from the gay and gladsome earth,  
 The silent stars, the blue and smiling sky,  
 Beams on its grave, as once upon its birth. Love not!
  
- 3 Love not, love not, the thing you love may change,  
 The rosy lip may cease to smile on you,  
 The kindly beaming eye grow cold and strange,  
 The heart still warmly beat, yet not be true. Love not!
  
- 4 Love not, love not, oh warning vainly said  
 In present hours, as in years gone by :  
 Love flings a halo round the dear one's head,  
 Faultless, immortal, till they change or die. Love not!

## ARABY'S DAUGHTER.

1. Fare - well, farewell to thee Ar - a - by's daughter! Thus warbled a Pe - ri be - neath the dark sea; No

pearl ever lay, under Omen's green wa - ter, More pure in its shell than thy spir - it in thee.

Oh, fair as the sea - flow - er close to thee grow-ing, How light was thy heart till love's

witchery came. Like the wind of the south o'er a summer lute blowing, And hush'd all its music and wither'd its frame.

2

But long upon ARABY'S green sunny highlands,  
 Shall maids and their lovers remember the doom  
 Of her who lies sleeping among the pearl Islands,  
 With nought but the sea-star to light up her tomb.  
 And still, when the merry date season is burning,  
 And calls to the palm-groves the young and the old,  
 The happiest there, from their pastime returning,  
 At sunset, will weep when thy story is told.

3

The young village maid, when with flowers she dresses  
 Her dark-flowing hair, for some festival day,  
 Will think of thy fate, till neglecting her tresses,  
 She mournfully turns from the mirror away;  
 Nor shall IRAN, beloved of her hero! forget thee,  
 Though tyrants watch over her tears as they start;  
 Close, close by the side of that hero she'll set thee,  
 Embalmed in the innermost shrine of her heart.

4

Farewell, be it ours to embellish thy pillow  
 With everything beauteous that grows in the deep,  
 Each flower of the rock, and each gem of the billow,  
 Shall sweeten thy bed, and illumine thy sleep.  
 Around thee shall glisten the loveliest amber  
 That ever the sorrowing sea-bird has wept;  
 With many a shell in whose hollow-wreath'd chamber,  
 We, Peris of ocean, by moonlight have slept.

5

We'll dive where the gardens of coral lie darkling,  
 And plant all the rosiest stems at thy head:  
 We'll seek where the sands of the Caspian are sparkling,  
 And gather their gold to strew over thy bed.  
 Farewell—farewell—until Pity's sweet fountain  
 Is lost in the hearts of the fair and the brave,  
 They'll weep for the chieftain who died on that mountain,  
 They'll weep for the maiden who sleeps in this wave.



## STILL SO GENTLY O'ER ME STEALING.

1. Still so gent-ly o'er me steal - - ing, Memory will bring back the feel - ing, Spite of all my grief re

veal-ing, That I love thee, that I dearly love thee still; Tho' some oth - er swain may charm thee, Ah! no

oth - er e'er can warm me; Yet ne'er fear, I will not harm thee, No! thou false one, no, no! I fond-ly love thee

*Coll voce.*

The musical score is written for voice and piano. It features a treble and bass staff for the voice and a grand staff (treble and bass) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *pp* (pianissimo) and *fz* (forzando). The lyrics are written below the voice staff, with some words appearing in italics. The piece concludes with the instruction *Coll voce.*

still, Ah! ne'er fear, I will not harm thee, ne'er fear, I will not harm thee, no, false one, no! I love thee, I love thee, false one,

still. So gent-ly o'er me stealing, memory will bring back the feeling, spite of all my grief re-veal-ing, that I love thee, love thee

still, I love thee still, I love thee still.

6

## I DREAMT THAT I DWELT IN MARBLE HALLS.

1. I dreamt that I dwelt in mar - ble halls, With vas - sels and serfs at my side, And of  
 2. I dreamt that suit - ors sought my hand; That knights up - on bend - ed knee, And with

The first system of the musical score for 'I Dreamt That I Dwelt in Marble Halls'. It features a vocal melody in G major (one flat) and 3/8 time. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. The lyrics are provided for two verses.

all who as - sem - bled with - in those walls That I was the hope and the pride; I had rich - es too  
 vows no mai - den heart could with - stand, They pledged their faith to me. And I dreamt that one

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics conclude the verses.

great to count, Could boast of a high an - ces - tral name; But I al - so dreamt, which pleased me  
of that no - ble host Came forth my hand to claim; But I al - so dreamt, which charmed me

*pp*

most, That you loved me still the same, That you loved me, you loved me still the same, That you loved me, you loved me still the same.  
most, That you loved me still the same, That you loved me, you loved me still the same, That you loved me, you loved me still the same.

*cres.*



## EMPRESS HENRIETTA'S WALTZ.

This musical score is for a waltz in 3/4 time, consisting of four systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The first two systems are in the key of D major, while the third and fourth systems are in the key of D minor. The first system contains 8 measures. The second system contains 8 measures, ending with a repeat sign. The third system contains 8 measures, with the first measure marked 'loco.' and an 8va trill in the treble staff. The fourth system contains 8 measures, also with an 8va trill in the treble staff. The piece concludes with a final double bar line.

8va.

loco.

8va



This musical score consists of four systems, each with a grand staff (treble and bass clef). The music is written in a style typical of 19th-century piano accompaniment, featuring arpeggiated chords and flowing sixteenth-note passages. The first system includes a melodic line in the treble clef with a series of beamed sixteenth notes. The second system features a melodic line in the treble clef with a series of beamed sixteenth notes, and a dynamic marking of *8va.* (octave) is present. The third system continues the arpeggiated pattern in the bass clef. The fourth system concludes with a final chord in the bass clef, marked *D. C.* (Da Capo).

*8va.*

*D. C.*

*Vivace.*

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is marked 'Vivace.' The treble staff features a series of eighth-note patterns with fingerings (1, 2, 4, 3, 2) and accents (>) above the notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The treble staff shows more complex eighth-note runs with fingerings and accents. The bass staff continues with its accompaniment, featuring some chords and rests.

The third system concludes the piece. The treble staff ends with a final melodic phrase, and the bass staff provides a concluding accompaniment. The system ends with a double bar line.

## AIR FROM MASANIELLO

47

This musical score is for a piece titled "AIR FROM MASANIELLO", page 47. It is written for piano in G major (one sharp) and 2/4 time. The score consists of four systems of two staves each. The first system begins with a piano (*p*) dynamic marking. The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. Fingerings are indicated by numbers 1 through 4 above the notes. Some notes are marked with an 'X'. The piece concludes with a double bar line at the end of the fourth system.

## MARCH FROM MASANIELLO.

This musical score is for a piece titled "MARCH FROM MASANIELLO." It is written for a grand piano, featuring a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems, each with a treble and bass staff. The first system contains 8 measures, the second 8 measures, and the third 8 measures. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic, often syncopated line in the treble. Various musical notations are present, including slurs, ties, and dynamic markings like 'v' (forte). Fingerings are indicated by numbers 1-4. Some notes are marked with an 'X', possibly indicating a specific performance technique or a correction. The piece concludes with a double bar line and repeat dots in the final measure of the third system.



# MARCH FROM MOSES IN EGYPT.

49

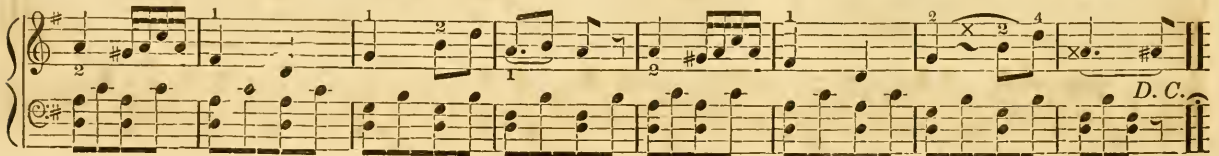
This musical score is for a piece titled "MARCH FROM MOSES IN EGYPT." It is a piano arrangement in 2/4 time, spanning 49 measures. The score is written for two systems of grand staves (treble and bass clef). The first system contains measures 1 through 8. The second system contains measures 9 through 16. The third system contains measures 17 through 24. The fourth system contains measures 25 through 32. The fifth system contains measures 33 through 40. The sixth system contains measures 41 through 48. The final measure (49) is a whole note chord in the bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and grace notes, particularly in the right hand. The key signature is one flat (B-flat major or D minor). The score is printed on aged paper with a slightly yellowed tone.



## KINLOCK OF KINLOCK.



## DI TANTI PALPITI.



First system of musical notation. The treble staff contains a melody with various ornaments (marked with 'x') and fingerings (1, 2, 3, 4). The bass staff provides a harmonic accompaniment with chords and single notes. A piano dynamic marking (*p*) is present at the beginning of the bass staff.

Second system of musical notation. The treble staff continues the melody, ending with a double bar line. The bass staff continues the accompaniment and includes the word *Fine.* above the final measure.

Third system of musical notation. The treble staff contains a concluding melodic phrase with fingerings and ornaments. The bass staff continues the accompaniment. The system concludes with a double bar line and the initials *D. C.* in the bottom right corner.

## CRACOVienne.

First system of the Cracovienne. The treble staff is in 2/4 time, featuring eighth and sixteenth notes with various ornaments (marked 'x') and fingerings (1, 2, 3). The bass staff is in 4/4 time, providing a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and the word "Fine." written to the right.

Second system of the Cracovienne. The treble staff continues the melody with ornaments and fingerings. The bass staff continues the accompaniment. The system ends with a double bar line.

Third system of the Cracovienne. The treble staff includes a key signature change to one flat (B-flat) and continues the melody. The bass staff continues the accompaniment. The system ends with a double bar line and the initials "D. C." written to the right.

## SWISS WALTZ.

First system of the Swiss Waltz. The treble staff is in 3/8 time, featuring a waltz melody with eighth notes and triplets. The bass staff is in 3/8 time, providing a harmonic accompaniment with chords and single notes. The system ends with a double bar line.

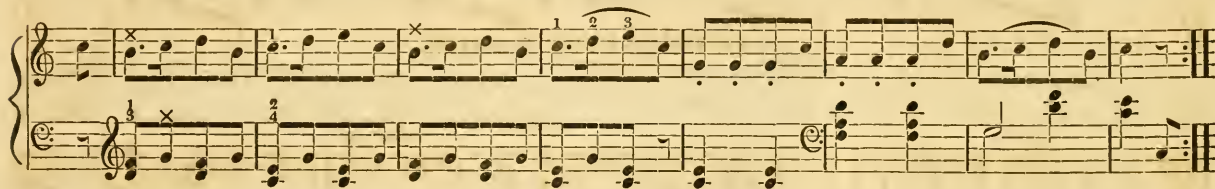
Musical score for 'SWISS WALTZ. CONCLUDED.' in 3/4 time, key of B-flat major. The score consists of two staves. The right staff (treble clef) features a melody with various ornaments (marked with 'X') and fingerings (1, 2, 3). The left staff (bass clef) provides a harmonic accompaniment with chords and single notes. The piece concludes with a final double bar line.

WASHINGTON'S MARCH.

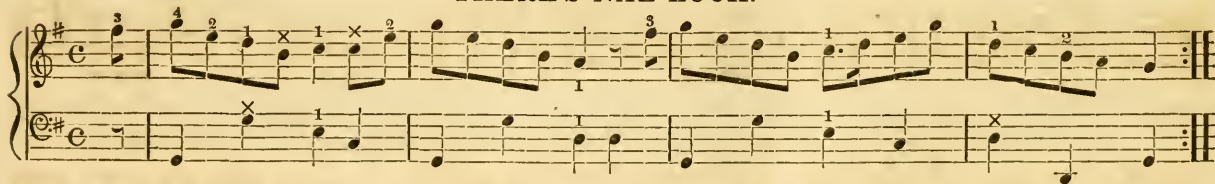
Musical score for 'WASHINGTON'S MARCH.' in 2/4 time, key of D major. The score is arranged in four systems, each with two staves. The right staff (treble clef) contains the main melody, which includes several trills and slurs. The left staff (bass clef) provides a steady accompaniment. The piece ends with a final double bar line.



## LOOK OUT UPON THE STARS.



## THERE'S NAE LUCK.





## CACHUCHA.

55

The first system of musical notation for the piece 'CACHUCHA.' It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains several measures of music, including eighth and sixteenth notes, some with fingerings (e.g., 2, 1, 2) and an 'x' mark. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords. The system concludes with a double bar line and the word 'Fine.' written to the right.

The second system of musical notation, continuing the piece. It also consists of two staves in treble and bass clefs with a key signature of one sharp and a 3/4 time signature. The upper staff features chords and rests, while the lower staff contains a continuous line of eighth notes. The system ends with a double bar line.

The third and final system of musical notation. It follows the same two-staff format (treble and bass clefs, one sharp key signature, 3/4 time). The upper staff includes chords and rests, with some measures marked with a 'V' symbol. The lower staff continues with eighth notes. The system concludes with a double bar line and the marking 'D. C' (Da Capo) to the right.

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